



UNIVERSITAS  
**SANATA DHARMA**  
Y O G Y A K A R T A



**Proceeding**

The 3<sup>rd</sup> Literary Studies Conference

# **THE 1965 COUP IN INDONESIA: QUESTIONS OF REPRESENTATION 50 YEARS LATER**

**21 – 22 October 2015**

**Hosted by**

English Letters Department,  
Graduate Program in English Language Studies,  
Universitas Sanata Dharma, Yogyakarta, Indonesia

**Co-hosted with**



Ateneo de Manila University,  
the Philippines

# **PROCEEDING**

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Graduate Program in English Language Studies  
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Kritika Kultura  
RAFIL (Reading Asia, Forging Identities in Literature)  
Ateneo de Manila University, the Philippines

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Faculty of Letters Universitas Sanata Dharma Yogyakarta  
21-22 October 2015

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### “The 1965 Coup in Indonesia: Questions of Representation 50 Years Later”

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## Rector's Address

I would like to extend my warmest regards to all speakers and participants of this conference. Let us ask for God's blessing upon this occasion so it can be an effective means to strengthen our role as researchers and writers. I do hope that the conference facilitates a fruitful sharing and exchange of ideas to respond one of the most difficult tragedies to understand, the 1965 coup in Indonesia.

We might agree to what, how and why the coup happened but it is unbelievable to realize that part of the event was thousand innocent citizens killed in a massive massacre. It has left us a painful scar for the victims as well as created a series of serious problems to all related victims up to now. The anxiety, frustration and resentment are still around and felt deeply by the family members of the victims.

It is really unbelievable and difficult to make sense of the event especially when we perceive ourselves as people of having dignified characters such as respecting others, keeping harmonious way of life, and believing in God. Some people understand that the event was a perfect contradiction: defending *Pancasila* (The Five State-Principles), yet at the same time violating those values and principles.

It has been 50 years now, the coup and its related events have been burdening us especially to those who critically understand and feel how bad the tragedy ruins the life of thousand innocent people. It is time for us to step forward by understanding the tragedy from a new and more humanistic perspective. No matter how difficult it is, because many live-witnesses are still around, understanding the event from the victims' perspectives might be appropriate and provide a scheme to heal the wound of the victims as well as the whole nation.

It is the responsibility of ours as academicians to provide the context, framework and narrated presentation to better understand and make sense of the event. I do hope that such endeavor will shed light on us and especially to politicians and public leaders who have position and authority to propose reconciliation and solution. Therefore, *The 3<sup>rd</sup> Literary Studies Conference on The 1965 Coup in Indonesia: Questions of Representation 50 Years Later* is really an appropriate and relevant call to all of us.

Have an enjoyable conference and may it bring a better conversations, understanding, and awareness to such important but painful tragedy. Thank you for visiting Sanata Dharma.

**Johanes Eka Priyatma, Ph.D.**  
Universitas Sanata Dharma, Rector

## Words from the Dean

Fifty years ago a terrible bloody coup took place in Indonesia. It has been a nightmare in the modern history of Indonesia for it has caused a great number of casualties and a variety of horrible and sad stories to be in circulation in the communities right after the event. Unfortunately, most of the public and official discussions on the incident have been confined merely to the party that masterminded the coup, to the one that benefited from it, or even to the one that was supposed to be blamed, which in a way sounds distorting, reductive, and impoverishing.

I guess the committee of the *Literary Studies Conference*, the international conference which is annually hosted by the English Letters Study Program of Universitas Sanata Dharma, make use of the fiftieth commemoration of the coup as a momentum to reflect upon the history of Indonesia as a nation and part of the global community by raising the issue of the representation of the event in cultural texts and practices, especially literature, which have been produced across the country as the theme of the conference of this year. The choice of the theme is undertaken on the basis of the belief that the production and reproduction of a national discourse of one country is implicated in the production and reproduction of its national cultural texts and practices. As contended by Fredric Jameson, the relationship between the two in the field of literature is particularly evident in the third world literature.

The questions to be answered at the conference are whether the representations of the 1965 coup in Indonesian cultural texts and practices only confirm “what is already known”, conforming to the political mainstream or whether they go beyond that, giving a voice to both those that possess no voice and those that have been silenced. Indonesian cultural texts and practices of the former kind situate themselves as an instrument for maintaining the prevailing structure of power. On the contrary, those of the latter kind serve the function of establishing one’s critical collective awareness.

Indeed, the establishment of one’s critical collective awareness in turn enables him to see the history of his nation with a proper perspective, locating the history as an opportunity to learn as both a human and a citizen. Only when one comes to this awareness, as Ignas Kleden puts it, would he not present himself as a romantic, treating history as a mere repertoire of human virtues, nor would he situate himself as a pathologist, treating it as a mere document of human follies.

**Dr. F.X. Siswadi, M.A.**  
Faculty of Letters, Dean

## **A Welcome Note from the Chair**

As stated in its Strategic Plan 2013 - 2017, one of the short-term goals of Universitas Sanata Dharma is the improvement of the productivity, quality, and scope of its academic contribution and community service. This goal is carried out through various activities such as developing the quality of the education system and improving the quality of the lecturers. Those are supported by the improvement of research quality and research publication. It is emphasized that the researches done by Universitas Sanata Dharma must be qualified and contextual.

The English Letters Department as one of the leading departments at Sanata Dharma University actively participates in reaching this goal by conducting the annual international conference 'Literary Studies Conference'.

This year's conference is different from the previous one because the 3<sup>rd</sup> Literary Studies Conference is hosted together not only with Ateneo de Manila University but also with Kritika Kultura, RAFIL Consortium, and the Graduate Program in English Language Studies, Universitas Sanata Dharma.

Without neglecting the main focus of Literary Studies Conference which is to focus on the Asian Literature, the selected theme of the conference is "The 1965 Coup in Indonesia: Questions of Representation 50 Years Later."

The theme is selected to commemorate a painful event that occurred in Indonesia 50 years ago. Another reason is because similar experience also occurred in other countries in South East Asia.

It is expected that this conference can give us a chance to see and to question the coup from literary and linguistic perspectives, and to share our ideas so that we can better understand and make sense of what happened 50 years ago.

Finally, have an enjoyable conference and may it bring enlightenment for us to contribute in creating more humane society for all of us.

**Anna Fitriati, S.Pd., M.Hum.**  
Conference Chair

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## On Sympathizing and Ridiculing Victims of the Violent Past: Readers' Perspective on Linda Christanty's *Makan Malam* and Yusi Avianto Pareanom's *Laki-Laki di Ujung Jalan*

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### Abstract

The aftermath from the alleged Indonesia Communist Party killings in 1965 to 1966 has been used in numerous cultural products including short stories. The tragedy in the massacre is told in different ways, using a contradictive approach, in Linda Christanty's *Makan Malam* and Yusi Avianto Pareanom's *Laki-Laki di Ujung Jalan*. The comedic approach in the later story arouses questions whether the mockery towards the subject of the story would establish a mockery toward the theme it carries. Having the same sense, both of the stories are analysed based on the *Sense and Intention* using Richard's theory of *Total Meaning*. The tragedy in the first short story and the comedy in the second short story are both used to highlight the same intention. Whether the subject of the stories was sympathized or ridiculed, both the tragedy and the comedy elevate the theme carried by the two short stories.

**Keywords:** *Makan Malam, Laki-Laki di Ujung Jalan, tragedy, comedy, sense, intention*

### Introduction

The killings of 1965 to 1966 took place in Java, Sumatra, and Bali was executed by the military under the command of General Soeharto. The massacre happened during 7 months period, from October 1965 to April 1966, killed 500 thousands to 1 million allegedly Indonesian Communist Party members and sympathizers at the least. It is one of the worst "domestic mass murders after World War II, rivalling cases such as in Bosnia, East Timor, China, and so on," (Anderson, 2014).

Equally the case is the fact that the purging not only impacted those who had direct affiliation with the party, but also, in the aftermath, their family. It bereaved them of the bread winner. Above all, the event eventually made them formally discriminated by the law. The obvious instance was the policy famously called 'environmental cleansing' (*bersih lingkungan*) which barred them from any governmental employment such as civil servant and other mass-influencing occupations such as statesmen and religious leaders. This rule, derived from the decree of People's Consultative Assembly (TAP) No. XXV/MPRS/1966, deprived a lot of supposedly 'environmentally unclean' people (*orang-orang 'tidak bersih lingkungan'*) from their rights. More still, even though not formally admitted as the former one but nevertheless equally obvious, was the act of marginalizing and ostracizing such people by society. In fact, the former strengthen the later. These three constitute the violation of human rights done to the family of the allegedly Indonesian Communist Party members and sympathizers.

The massacre and its aftermath tremendously violated human rights. However, it was not immediately known widely. The control the state had on mass media and the systematic indoctrination of people during the New Order regime were the reasons for this. There was an 'enforced silence', to use Geoffrey Robinson term (in Schonhardt, 2012). And yet, after the New Order regime collapsed, voices began to emerge. It was particularly apparent in their manifestation of the works of arts.

Like many other mass murder in the world, the 1965 event had been transformed into wide variety of art genre. Arguably the most famous one is film. In the light of the present moment, *The Look of Silence* (2014) is notably the most popular one. It deals with the above mention family aspect of the massacre's aftermath. Less popular is the transformation to literary works because Indonesian people largely are not readers, as indicated with different context by B. Andersen (2014). Among such works are *Makan Malam* (2004) and *Laki-Laki di Ujung Jalan* (2011). Collected in *Kuda Terbang Maria Pinto* and *Rumah Kopi Singa Tertawa* respectively, both short stories are written by two contemporary Indonesia writers, namely Linda Christanty and Yusi Avianto Pareanom.

The short stories deal with the topic of communist members' and sympathizers' family after the massacre. This topic is essentially a subject more fitted to tragedy. Explanation on the term 'tragedy' used in this study and the argument that the subject of family related to 1965 is tragic will be elaborated on the next section. However, the two short stories deal with tragic subject in different ways: one treats it the way a tragic subject properly treated, while the other treat it as if the subject is comic. This difference of treatment is particularly interesting since the two short stories are similar in their focus: a family deprived of father figure because of the riot in 1965. Along with the subject matter the stories deal with, and the fact that literary genre are less popular compare, for example, to film, and the difference make this study worth embarking.

The horror of the aftermath of violent past should not be taken lightly. Cultural products raising the theme of the 1965 to 1966 killings in Indonesia mostly sympathize towards the victimized character. Yet, some of them use a different take in narrating the story. This paper is written to analyse how two short stories raise similar theme using different ways in building meanings and whether ridiculing the character diminish the meaning.

To argue that both short stories have different aim this study will use the framework introduced by I. A. Richard about Total Meaning. The existence of the difference can further be enforced by borrowing terms from the western dramatic tradition, namely tragedy and comedy, specifically using the distinction made by J.A. Cuddon. Meanwhile, there has been widely accepted notion that in achieving its aim, tragedy hallows its subject, while comedy ridicules its subject.

### Adapting Richard's *Total Meaning*: From Poetry to Prose

In his book, *Practical Criticism*, Richard introduces the theory of Total Meaning. His point is that total meaning is compromised by several meanings. Even though his book specifically deals with poetry, he asserts that in every mode of communication there never only single meaning. Thus, included in this are prose piece, political speech, and any everyday utterances. Taking these into account, the short stories analysed in this paper indeed fall into the category.

Richard (1930) elaborates the total meaning into 4 basic meanings, namely *Sense*, *Feeling*, *Tone*, and *Intention*. Firstly, *Sense* is the basic meaning of all form of communication. It is the content of what is said. Words become the tools to direct hearers' attention. They elaborate some "states of affairs" (Richard, 1930) upon which the hearers' attention is directed. This particular meaning involves the hearers' consideration upon the construction of meaning. Secondly, *Feeling* refers to the speaker's, if it is in speaking, feeling about the content of he/she is saying. Thirdly, *Tone* is the speaker's attitude toward his/her listener. Word arrangement and diction are the concrete manifestation of this. A speaker will consider these two items based on how he/she sees his relation to his/her hearers. Last, *Intention* describes the speaker's intention in speaking the content of his/her utterances. It is "the effect h[er] is endeavouring to promote," (Richards, 1930). It is portrayed subconsciously in the choice of words used by the speaker. These four meanings compromise the total meaning of every instance of communication, be it on verbal or non-verbal communication. This particular study focuses on the analysis based on sense and intention due to the focus on the impact the two short stories bring on the readers.

### On the Tragedy and Comedy of the Subject

This study uses the term tragedy and comedy. Although both terms closely related to drama, in this study, they are not referring to any dramatic form. Instead, the terms are broaden and used to refer any piece of literature that embodies the concept of tragedy and comedy. The distinguishing line between the two is the effect that is aimed at. J. A. Cuddon's *Dictionary of Literary Terms* (2013) provides concise insight on this. On the one hand, tragedy aimed at "pity and fear". On the other hand, comedy aimed at laugh and merriness by "amus[ing] and divert[ing]". Thus, every work of literature that aimed at arousing pity and fear, or at least one of them, is tragedy. In the same way, every work of literature that aimed at arousing laughter is comedy.

At the same time, tragedy and comedy also differ in their traditional subject treatment. The characters in tragedy are traditionally considered as "elevated character[s]", whereas in comedy the characters are "low or morally defective" (Cuddon, 2013). This later difference is crucially related to the former one: characters that are likely to be pitied, or arousing sympathy, are those who are virtuous but suffer, rather than those who are morally defective and fully engaged in triviality. In tragedy, in order to achieve its aim, the virtuous character is often hallowed. Conversely, in comedy, in order to achieve the aim, the morally defective characters are more likely to be ridiculed.

Now the term *tragic* will be clarified. To do so, the noun of the adjective will be clarified first. To begin with, the term is not used to refer the adjective of the noun (*tragedy*) explained in the previous section. It is not to mean a literary work that arouses pity and fear. Instead, the term is used in this section to modify events from real life.

Many events in the human history have been termed a tragedy. For example, from the ancient Greek the most famous one is the Trojan War, while in Indonesia, the 1965-1966 event is the most famous one. The 1965-1966 event has been classified as a tragedy repeatedly. However, the aftermath of 1965, especially related to the family of communist members' and sympathizers' has not yet been called as a tragedy conspicuously. Thus, it is in need of clarification.

In the first chapter of *The Death of Tragedy*, Steiner established the key concepts of tragedy. There are three relevant concepts for this study. The first concept is that a tragedy contains "personal suffering" or "private anguish". The second one is that the suffering does not come from one's own fault. Thirdly, that suffering will never be compensated materially and justly. "Tragedy is irreparable."

Meanwhile, relevant concept of tragedy can also be found in J. A. Cuddon's *Dictionary of Literary Terms* (2013). Originally the Classical Greek notion of tragedy requires the suffering one to be of "king, or a queen, or a prince", but since the 16<sup>th</sup> Century, it has greatly changed, so that "we now have grief, the

misery, the disaster, of the ordinary person.” In short, every event can be called tragedy even if the suffering belongs to ordinary person.

Bearing the concepts in my mind, the subject of communist members’ and sympathizers’ family post-1965 can be classified as a tragedy. Firstly, it contains tremendous personal suffering by many Indonesian families. Secondly, they largely are not responsible for what has been wrought upon them. Thirdly, any attempt of the government to compensate the families’ years of suffering will not be just, since from the beginning they were never responsible. Lastly, the subject is a tragedy, even though the families are not of great standings, because the notion of tragedy has altered from its original Greek notion. In short, the subject of communist members’ and sympathizers’ family post-1965 is tragic. It follows automatically that the subject is more proper to be treated as a tragedy should be. The same is true that any piece of literature dealing with the subject should aim at arousing pity and fear.

### ***Makan Malam and Laki-Laki di Ujung Jalan* in Summary**

*Makan Malam* tells a sad story about the daughter (-cum-narrator) and wife of a supposedly communist party members’ who was forced into exile because of political reason in the beginning of the New Order Regime in Indonesia. The main event in the story is the return of the exiled men to his long-left and long-waiting family in Indonesia because the collapse of the regime (The wife: “*Pertanyaan itu juga yang ada di kepalaku selama lebih dari tiga puluh tahun ini.*” (“That question has been on my mind for more than thirty years.”) (p. 26). The story ends with two things: first, the man goes again because he already has a new family in Russia; second, the wife experience mental and subsequent physical collapse because of intense grief, while the daughter gradually forget the man who is never quite become her emotional (as oppose to biological) father.

Meanwhile, *Laki-Laki di Ujung Jalan* is a three-page amusing story about Sentot, a man who receives a kind of divine inspiration to do strange things. One of which is to stand at the east end of Kampung Karangapi, East Semarang, and swing his left foot. He will have to start at early dusk and stop at early dawn. The end of the seemingly absurd story is the death of Sentot by a mysterious shoot around the time of the total eclipse in 1983. In the context of Indonesia history, it is around the peak of *Petrus (Penembak Misterius)*. Between the beginning and end of the story the anonymous narrator fills out some information about Sentot, which together with the ending form the core of the story: that his father was arrested after the 1965 riot and gone without clear information, that his mother died in pregnancy soon after the arresting of his father out of shock, and that his wife runs away just before he starts to have the divine inspiration.

### ***Makan Malam and Laki-Laki di Ujung Jalan*: Different Intention for an Identical Sense**

*Makan Malam* and *Laki-Laki di Ujung Jalan* have different Intention for an identical Sense will be elaborated using the framework of Total Meaning by I. A. Richard. Each story will be then classified into either tragedy or comedy. Furthermore, bearing in mind that the subject is tragic, it will then be discussed the possible reasons for the different Intention, especially focusing on the comedy, since there is a discrepancy between the tragic subject and the comic treatment. Finally, it will be argued that although differing in the Intention, both stories actually have the same purpose, namely to voice one aspects of the massacre aftermath in favour of the supposedly communist members’ and sympathizers’ family.

Both short stories have the same Sense. The similarity can be detailed as follow. First, the father are absent because of the 1965 events. In *Makan Malam* he was exiled to Russia for thirty years and got “a new life” (Christanty, 2004); while in *Laki-Laki di Ujung Jalan* he was arrested by the military. This absent leads to the second similarity: the mother’s mental collapse and subsequently physical collapse. In both stories, the effect leads to the death of the mother figure. Next, both stories also focus itself to the offspring. The daughter for the former, while the son for the latter. Finally, much goes on in both stories to suggest the effect of the absence of father to the offspring. However, with all the similarities, both stories treat their subject differently. The Intentions of both stories are different.

One the one hand, the effect *Makan Malam* wants to achieve is to arouse sympathy. There are two ways by which the story tries to achieve this. First, it foregrounds quietness and melancholy as the dominant atmosphere. Consider the opening line for one indication of quietness: “*Kami makan malam bersama, aku dan Ibu. Ya, makan malam saja kami bersama.*” (“We are having dinner together, mother and I. Yes, only at dinner we eat together.”) (p. 21). This line is repeated, refrain-like, with a little alteration throughout the ten-page story, reinforcing the quiet atmosphere.

The quietness is also strengthened with the spatial and temporal setting of the story. The events in the story all happens in the same time of day and place (with the exception of flashbacks): at dinner time (which is by definition happen when the night falls), suggesting more quite time than at day time when most people are at their daily activities; and at their house, located at suburb, suggesting the spatial background is without the noise and uproar of urban area. Aside from this, that there are only two characters, namely the mother and the daughter, before and after the father figure ‘comes home’ also reinforces the quietness.

Finally, the quietness is reinforced by the absence of effort in the story for humour; or rather, there is humour, but it is intentionally a dull one. The following quotation contains the only effort for humour in the story.

*Ibu malah mengambil batang kedua, membakarnya dengan api pemantik, menghisap dalam-dalam lalu mengembuskan asap lewat celah bibir dan rongga hidung. Wussss .... Aku tertawa kecil.  
"Kenapa, honey?"  
"Ibu mirip kuda nil mengendus. Air keluar dari hidung. Tapi kali ini asap," (p. 23)*

(Instead, mother took her second cigarette, lit it with the fire from her lighter, deeply inhaled and blew the smoke through the opening between her lips and her nose. Puff .... I giggled.  
"What's funny, honey?"  
"You look like a whiffing hippo. Instead of water, it's smoke that came out.")

The failure of the humour might be the case that it is not intended to be humorous. It might also be the case that the humour is in fact intended to be funny, but it is a failed humour. In any case, the fact that it is not funny contributes to the quietness of the story's tone. If the humour succeeds, the quietness is disrupted.

More intense than the quietness is the melancholy atmosphere of the story. The opening paragraph signals the absence of the father among the mother and daughter. As has been indicated earlier, the fact that there are only two characters reinforces the quietness. However, the atmosphere alters from mere quietness to melancholy when the narrator recounts her childhood:

*Ayah, kata yang ganjil. Kata yang tak kupahami ini membuatku sering menjadi bahan olok-olok teman kecil. Mereka menyebutku anak pohon bambu. [...] [Karena] dalam satu hal, aku sama seperti Mandudari, tidak punya ayah. Aku hanya hidup berdua dengan Ibu. (p. 24)*

(Father, a strange word. A word I never quite understood made me a laughing stock among my childhood friends. They called me the child of bamboo. [...] [It was because] on one hand, I was like Mandudari, fatherless. I only live with mother.)

The same melancholy is found at several places. For example on this part:

*Ibu tak menyimpan potret Ayah. Tetapi dia terekam di sini, Ibu menunjuk dadanya. Bahkan, untukku pun tak bisa dibagi. (p. 27)*

(Mother did not keep father's portrait. But he was in here, mother pointed at her chest. Even for me his face could not be shared.)

Another is the part when the narrator reveals that around the time of the 1965 riot her father was in Russia. Consequently, he cannot return after the riot; instead he stayed at the cold country "in a long silence", abandoning his family out of the impossibility of condition. Finally, even the very last paragraph reinforces the melancholy of the story. Using the 'fictional tool' that has been repeated before, the last paragraph point to the "heart illness" the mother had:

*Aku dan Ibu masih makan malam bersama. Namun kali ini aku yang memasak. Aku juga menyuapi Ibu. [...] Kami akan selalu berdua. Kesehatan Ibu makin memburuk. Ia sudah jarang berbicara padaku. Aku selalu berbicara padanya tentang bermacam hal. Minggu lalu, ia kubawa ke dokter. Sakit pada tubuh bisa diobati. Sakit pada hati sampai mati. (p. 30)*

(Mother and I still had dinner together. But this time, I cooked for us. I also fed her. [...] We would always be together. Only the two of us. Mother's health was deteriorating day by day. She rarely talked to me. But I always talked to her about many things. Last week, I took her to the doctor. Body illness could be cured; heart illness could not.)

The second way used to arouse sympathy is presenting sympathetic characters. The two main characters in the story are sympathetic. The mother character was well-off before the father exiled in Russia. She once had a maid: Bik Iyem. Also, even years after the father was gone, they still listen to high-culture music, implying that they once prosperous. After the father was exiled while the mother was pregnant, she experienced a difficult economical situation. The mother abandoned her property in the city for fear of violence by "a mob of people" at the peak of the riot. After the daughter was born, she went back to the city, while realizing that her daughter needs to be feed. To fulfil the need, she became a

woman escort, at the cost of her spiritual vitality. "*Setelah itu kehidupanku seperti berhenti, kata Ibu. Pria-pria silih-berganti*" ("After that, I live as if my life is over, mother said. Men come and go.") (p. 27). In addition, the mother character is also realized as a woman who deeply loves the father figure. Even though he has left her for more than thirty years, she is still essentially alone, longing for him to come back. This can be concluded by noting the daughter occasional observation when her mother entered reverie, presumably thinking about her husband. All these made the mother a sympathetic character.

Likewise, the daughter is also presented to be a sympathetic character. It is mentioned that she experienced difficult early life because the society around her deem her to be unusual. First, because she had no father; second, because her mother is a prostitute, which, at least by the moral standard of Indonesian people, is an immoral profession. In addition, she is also a very sensitive and understanding daughter. For example, she is capable of concluding that more than the physical sickness, the "heart sickness" her mother experience is more acute. The following part, after the father went again, having decided not to stay after all, also exemplifies the sensitive and understanding nature of the daughter:

*Kami berpelukan. Aku dan Ibu. [...] Malam itu aku tidur bersama Ibu. Aku meringkuk dalam pelukannya. Aku merasa ingin kembali memasuki rahimnya dan tinggal di sana.* (p. 29)

(We cuddled. Mother and I. [...] That night I slept with mother. I hug my knee inside her arms. It felt like I wanted to re-enter her womb and stayed there.)

Had the father was never exiled in Russia because of the 1965 riots, the mother and the daughter need not experience such condition. In other words, their suffering comes not from their own mistake, but of something out of their control.

Having argued that *Makan Malam* Intention is to arouse pity or sympathy, let us turn to *Laki-Laki di Ujung Jalan*. Contrary to the former, the later story's Intention is to arouse laughter. Although it tries to achieve this only by one mean: presenting the main character as a comic character, it succeeds enormously. Almost every part of the story contributes something to achieve its Intention. Consider for example this part, where the narrator informs the reader about the reaction of the family about Sentot's weird behaviour:

*Keluarga Sentot malu, upaya mereka membujukanya menghentikan askinya gagal karena ide itu secara spesifik berkata kepada Sentot bahwa keluarganya adalah sejenis kecoa atau lipan yang layak diinjak jika mendekat ke ujung jalan.* (p. 157)

(Sentot's family was ashamed, their effort to persuade him to stop his action failed because the inspiration specifically said to Sentot that his family was some kind of cockroaches or centipedes that deserved to be exterminated if they approached the street end.)

Equally important to the attainment of the Intention: the story also presents the character rather ironically. It is stated that the divine inspiration Sentot received is "quite strict" ("*cukup teguh*"), that it only gave "little compromise" ("*sedikit kelonggaran*"); however, it is obvious that the divine inspiration gave huge compromise. First, it compromises Sentot's family if his belly needs filling. Second, it allows Sentot to stop doing his activity if someone should come and give him cigarette, especially if the brand is Dji Sam Soe or Gudang Garam Merah. Third, it allows him to rest should Sentot was not in his "prime day" ("*hari baik*"). This list of compromises is arguably the most successful mean that contribute to Sentot's characteristic as a comic character, which ultimately contributes to the success of the Intention of the story.

In addition, there are also other inspirations that came to Sentot before the "foot swinging". One told him to keep dancing while smiling on a party even if the music has been turned off. The very same inspiration told him to keep on dancing even when the marquees have been undone. The other made Sentot clean the sewer of Karangapi kampung all night long. All these also contribute to inspiring laughter.

Lastly, the details of Sentot's early life and the little amount of light satire in story also help to achieve the Intention of the story. The details, or "Sentot's gloomy story" as the narrator puts it, are: his attempt to kill his sibling; his habit of tying his genital with rubber ring before copulating with a prostitute which made him permanently ill; and the information about his brother in law who was a failed musician but had tremendous desire to spit anybody who dares to condemn his favourite progressive rock group. Equally important is the light satire that can be found on the part where the narrator informs the reader about the optimistic conjecture of people from Karangapi kampung about the disappearance of Sentot:

*Beberapa orang yang pada dasarnya sangat optimistis—seperti tiap kali menjumpai bungkus rokok kosong selali yakin bakal ada uang yang terselip di sana atau saat berpuasa percaya bahwa beduk buka bakal maju setengah jam—[...].* (p. 159)

(Some people basically were very optimistic—like every time they found an empty cigarette pack, they were always certain that there would be some money studded inside, or when they were having a fast they would wish that the sun set thirty minutes earlier than usual—[...].)

On the whole, it is now established that *Makan Malam*'s Intention is to arouse pity or sympathy, which is highly related to sadness, whereas *Laki-Laki di Ujung Jalan*'s Intention is to arouse laughter, which is highly related to merriness. This is despite the fact that both stories have the same Sense.

### The Tragedy in *Makan Malam* and the Comedy in *Laki-Laki di Ujung Jalan*

Taking up the points that have been established previously, i.e. the Intention, and the typical characters for both tragedy and comedy, now the stories can be categorized into either tragedy or comedy. On the one hand, the first story, as seen from its sympathetic character and prevalent atmosphere of quietness and melancholy, aims at arousing sympathy and pity. This is in line with the Intention of a tragedy as noted above. Thus, *Makan Malam* is a tragedy. On the other hand, *Laki-Laki di Ujung Jalan*, as also seen from its comic character, aims at arousing laughter and merriness. This is in line with the Intention of comedy. Thus, *Laki-Laki di Ujung Jalan* is comedy.

However, some clarification is needed related to the point stating that the character of tragedy is virtuous, elevated, or of high moral standing. While Sentot in the comedy is undoubtedly fits as "low or morally defective", the daughter and mother in the tragedy are not clearly fitted to the criteria of tragic character. The characters in the tragedy for one thing smoke illegal substance through the eyes of Indonesian law. For another thing the mother is a prostitute, which is generally considered as far from virtuous. Here some explanations may be offered. First, the occasional smoking of illegal substance possibly to escape from the intense longing the mother feels for the father and also the lifeless live she was living. This is arguably implied when the daughter observed that, in the cloud of the substance,

*Kulihat sepasang mata Ibu yang terpejam. Ibu kelihatan damai [...], seperti bayi tidur* (p. 22).

(I saw the pair of mother's closed eyes. Mother seemed to be in peace [...], like a baby.)

Furthermore, the fact that the daughter is smoking the substance can be accounted as the influence of seeing her mother. Secondly, the choice of the mother to become a prostitute is not out self-indulgence. She needed money for her daughter. Moreover, after the riot, like so many other communist member's and sympathizer's family, she became poor. Furthermore, her chances of finding a job also belittled by the rule imposed upon person like her. In short, the two traits that possibly exclude the mother and the daughter as 'virtuous' person can be accounted for. They are still virtuous people. Had the riot never existed, the likely will not have the traits.

### Voicing the Tragic Past with Comic Voice

As argued before, the subject of communist members' and sympathizers' family after 1965 is tragic. Thus, it is more properly treated as a tragic subject i.e. the Intention of any piece of literature dealing with the subject should be to arouse sympathy. In relation to this, *Makan Malam* already has arousing sympathy as its Intention; it does what a tragedy supposed to do. Interestingly, *Laki-Laki di Ujung Jalan*, since it is a comedy, has arousing laughter as its Intention, despite the fact that it deals with a tragic subject. There is then a discrepancy between the subject and the Intention. One accusation that can come out of this discrepancy is that the story ridicules and trivializes its character and Sense, a ruthless and indecent act to do. This section will 'defend' *Laki-Laki di Ujung Jalan* from such accusation.

Between the barrages of 'comical tools' used in the comedy, there is a part that invites the reader to sympathize with the story's Sense, especially the character. On that part, the narrator details background information about Sentot as follows: 1) His father was arrested by the military after the 1965 riot. This same fate is experienced by some other Karangapi kampong's men, together with millions of other men from Java. 2) The news of the father's being (how he dies if he dies; where he was detained if he was detained) after the arresting is forever unclear. 3) Because his mother was in late pregnancy when his father is suddenly arrested, she had a miscarriage. "*Bayi perempuannya dikubur tanpa sempat dinamai*". ("Her infant daughter is buried without a name,") (p. 158). 4) His mother then experience physical collapse for two years before her death. This insertion is parallel to the part in the tragedy which invites the reader to laugh. However, unlike the 'humorous' part in the tragedy which fails, the part in comedy succeeds, not necessarily in making Sentot a sympathetic character, but in making the reader realizes that Sentot ridiculousness is likely the effect of his father disappearance and his mother death, which are in turn the effect of the 1965 riot. What the reader laughs at, the "low and morally defective" character, is the 'product' of the 1965 tragedy. Realizing this, the reader may be moved by the atrocities of the 1965 riots exactly because it produces a laughable person like Sentot.

The insertion of the sympathetic part among the comical parts can also be explained with relation to the purpose of art, which thrives at newness. The subject of communist members' and sympathizers' family has often been presented to get the reader's sympathy. Countless works of art do this. *40 Years of Silence: An Indonesian Tragedy* is an example. *Laki-Laki di Ujung Jalan* breaks the convention by aiming at the reader's laugh while dealing with the tragic subject. Moreover, this tendency of breaking convention is apparent on the part of the writer. In an interview, Pareanom expresses his irritation on the convention of café setting in Indonesian short stories (in Kineruku, 2013). To respond to this 'established' convention he wrote *Rumah Kopi Singa Tertawa*, the titular story in which *Laki-Laki di Ujung Jalan* is collected. In that story, he breaks the convention by presenting the merriness of a café setting instead of the sentimental-romantic one. It is very plausible that in *Laki-Laki di Ujung Jalan* he also breaks the convention by presenting tragic subject with comic voice.

Putting the two arguments together, not only that *Laki-Laki di Ujung Jalan* is also voicing the tragic past in favor of the victim, it can even be argued that the way *Laki-Laki di Ujung Jalan* voices the subject of communist members' and sympathizers' family after 1965 is more effective than *Makan Malam*. The reason is that the later breaks the convention which gives freshness, while the former does what has been done repeatedly.

## Conclusion

Even though *Makan Malam* and *Laki-Laki di Ujung Jalan* are told using different approach. As noted, the former is a tragedy and the later is a comedy. Considering that the subject is a tragic one, there is a discrepancy on the later story. This discrepancy will invite accusation that the story ridicules and trivialize its subject. However, the comedy in the later story does not diminish the tragedy which overshadows the story. As it turns out, the later story arguably does not ridicule and trivializes its subject. Instead, the commingling of comic treatment and tragic subject in the later story is a convention-breaking strategy to voice the tragic subject more loudly than *Makan Malam*, which joins many other works of art that submitting to the convention. Although differing in the aforementioned aspects, the two short stories do not differ in their ultimate aim of voicing one aspects of the 1965 riots aftermath in favour of the communist members' and sympathizers' family.

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